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impossible to do justice to this charming book in a short space, but it cannot fail to delight its readers, and it is profusely and beautifully illustrated.

Maria Edgeworth lived to be eighty-two years of age — cheerful and brave to the last, and her memoirs were written by her third and surviving step-mother, who says that the reason Maria did not marry her admirer, M. Edelcrantz, of the Swedish Embassy in Paris, was — not that she did not care for him, but that she knew her family could not get on without her, meaning of course that by her pen she was educating the numerous children. If such was the case, Maria Edgeworth was a heroine far beyond any of those she created.

E. H. S.

THE DUBLIN BOOK OF IRISH VERSE. Edited by John Cooke. Dublin: Hodges, Figgis & Co.

Better evidence of the depth of Irish national feeling than this book affords could scarcely be found. Poems addressed to Ireland, or poems about Ireland, dot its pages, and all are passionately sincere. Anthologies of verse in the English language are not rich in patriotic sentiments. How significant, then, is this exception, where many poets sing the praises of the motherland and each poem is living with the sense of love for a country wronged. All are sad; some are sweet, some plaintive, some wistful, and one or more defiant, like Mangan's splendid "Dark Rosaleen." The note of pride in victory, which is heard in English patriotic songs, is naturally unheard here. The prevailing tone is suggested in such lines as these of Lionel Johnson's:—

Long Irish melancholy of lament!
Voice of the sorrow that is on the sea:
Voice of that ancient mourning music sent
From Rama childless: the world waits in thee.

The sadness of all beauty at the heart,
The appealing of all souls unto the skies,
The longing locked in each man's breast apart
Weep in the melody of thine old cries.

Mother of tears! sweet Mother of sad sighs!
All mourners of the world weep Irish, weep

Ever with thee : while burdened time still runs,
Sorrows reach God through thee, and ask for sleep.

And though thine own unsleeping sorrow yet
Live to the end of burdened time, in pain :
Still sing the song of sorrow ! and forget
The sorrow, in the solace, of the strain.

Some of the lyrists represented here, however, write in a major key and show robustness and optimism : James H. Cousins, for example, and Joseph Campbell and Padraic Colum. And among these are the younger writers of our day, much of whose work lies yet before them. Thus it would seem as if the Irish poets were entering upon a new mood and making such songs as hitherto have not been usually associated with the Celtic temperament.

The work of the anthologist has been done thoroughly and — though, perhaps, not always happily — with good judgment. Anyone who wants a wide survey of the best achievement of Irish lyric poets from Goldsmith's time to ours, will find it here better than anywhere else. GEORGE TOWNSHEND.

THE SEVEN STARS OF THE APOCALYPSE (Οἱ ἑπτὰ Ἀστέρες τῆς Ἀποκαλύψεως). By George Lampakis. Athens: The Tzabellia. 1909.

The emancipation of Greece from the Turkish yoke and the establishment of a kingdom in 1832 brought with it a true renaissance of Greek literature and learning ; and to-day, in the fields of philology, history, archæology, and theology, modern Greek writers have attracted the attention and have won the admiration of both French and German critics.

Among recent men of letters in Greece, high rank is taken by George Lampakis, Professor of Christian Archæology in the National University of Athens. His work on *The Seven Stars of the Apocalypse* is a most important contribution to our knowledge of the seven churches to which are addressed the epistles recorded in the opening chapters of the Revelation of St. John. Having made a journey through Patmos and Asia Minor, and having carefully explored the sites of the seven cities mentioned by St. John, the author notes the actual, literal fulfillment of the